

Yeşil gece müziği

Green night music

Benedict Todd

1. Introduction

This piece was composed as part of the 'From Word to Sound: Literature as Muse in 21st century composition' project, which was sponsored by the British Council. It was written for the **Hezarfen Ensemble's** May 2015 performance at the **Bilkent New Music Days** in Ankara, Turkey. The piece is based around the following pieces of Turkish poetry:

THE GREEN POEM by Can Yücel

The more you look the more the stars multiply,
To count them you'll need more fingers than you have.
Some stars are audible, some are not,
The more you listen, the more you'll find in the night.
Sounds come,
Some come quickly, some take time.

Everything carries a voice of its own,
Even under the cover of darkness
the night keeps its colours going
in the branch of the tree, in the wind,
Every thing has a colour of its own.

He would wait under his closed eyelids.
Extending his leaf-like hands and palms,
he would wait till he could hear
the coming of the green
in the branch of the tree and in the wind.
He would then fall asleep in his dream.

Translated by Feyyaz Kayacan Fergar

BEYOND TIME by Ahmet Hamdi Tanpınar

I am
not within time,
nor entirely beyond;
but in the flux
of an all-embracing, complete, indivisible moment.

All forms in a trance
of strange dream-tones,
even a windblown feather
is not as light as I.

My head a vast mill,
grinding out silence;
my heart a dervish
naked of cloak or goatskin,
who has reached his desire.

I perceive
the world become
a creeping ivy, rooted in me;
I swim at the centre
of a deep blue light.

Translated by Ruth Christie

2. Instrument list

Piano

Abbreviations used in score:

Vibraphone *standard 3 octave f - fⁱⁱⁱ*

Vib.

Crotales *2 octaves*

Crot.

Suspended Cymbal *medium to large*

Cym.

Small Tam-tam*

Sm. Tam.

Large Tam-tam*

Lg. Tam.

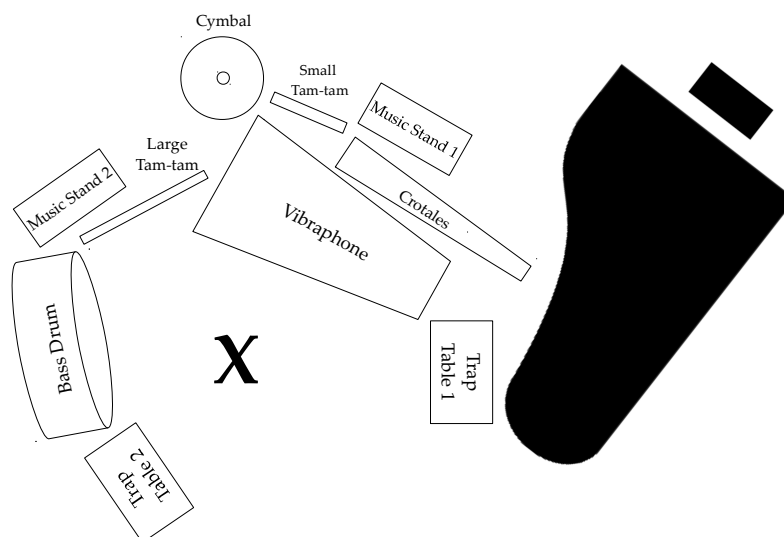
Bass Drum

BD

* NB Both tam-tams will need to be suspended in a way that allows easy access to the edges.

3. Suggested instrument layout

AUDIENCE



4. Beater configurations

Suggested beater/mallet configurations:

- 4 hard cord vibraphone mallets. Shafts used to play cymbal and crotales.
- LH Outer: Soft vibraphone mallet, also suitable for cymbal & small tam-tam;
Inner: Pitch bending mallet – solid rubber head with flexible (rattan) shaft suggested.
RH: Bow.
- Two soft Bass Drum beaters (to also play 1 note on large tam-tam).
- Two soft-headed vibraphone mallets in each hand, suitable for producing seamless vibraphone tremolando and cymbal rolls. Butts used to play crotales.
- [Same as 4., but two of the four mallets should be dispensed with after b.88¹]

5. Notation

General:

Special:

 H Play with head of mallet	 Sh. (edge) Play with shaft on edge (used on tam-tam only)	 Bow Bowed note (vib., cymbal or tam.)
 Sh. Play with middle of shaft	 (swirl) Place beaters on drum head and swirl round and round on surface (used on bass drum only – very quiet!)	 Vib. pitch bend. Place mallet on node of note and, with increasing pressure, slide towards centre of bar
 Butt Play with butt of shaft	 Gradually increase vibraphone motor speed to specified level (or turn motor on and allow to come up to speed if no time for the former)	 Vib. Harmonic (only 1 – bowed) Place mallet on nodal point and then bow
 H ----- Play with head of mallet for duration of dotted line	 Sh. -----> Play with shaft until next instruction (assumed if no arrow)	 Vib. unmeasured tremolando notation. NB Should alternate between hands (as shown by stem direction), rather than being simultaneous repetition

Piano:

u.c. = una corda *t.c.* = tre corde

6. Pedalling

This piece is conceived as inhabiting a very resonant sound-world. Because the piano sustain pedal will therefore be down most of the time, I have only marked the places where it should be lifted and retaken (rather than the more normal complete durations of pedalling). The markings used for this are:

Initial pedal marking:
 depress and hold until next mark

Intermediate pedal marking: release at note aligned with ^ and retake at start of new ____
 NB Hanging ties are used in many places (eg. b.11) to indicate notes which should be held down (and continue sounding) until after the pedal has been retaken

Accented pedal marking:
 depress pedal hard to cause whole piano to resonate

The pedalling of the vibraphone is left at the discretion of the player. However, bearing in mind the paragraph above, it should seem desirable to make the most of the sustaining power of the instrument. The effect of the pedalling should be a similar level of resonance to that in the piano part.